

PLEASE KEEP FOR REFERENCE

I

## THE PNEU SCHOOL

MURRAY HOUSE, VANDON STREET, LONDON, S.W.1

# EXAMINATION REGULATIONS

for pupils aged six and upwards only

### DESPATCH OF EXAMINATION QUESTIONS

These are posted in March, June and December with the programmes for the following term. Dates of issue will be given in the *PNEU JOURNAL*.

### DATE OF EXAMINATION

A term lasts twelve weeks of which eleven are given to programme work and one to the examination.

United Kingdom: Pupils take examinations at the end of the Christmas and Summer Terms, and their scripts should be sent to the PNEU. For details see pages 3 and 4.

The examinations taken at the end of the Spring Term are reported on by the parent or teacher on Form N1. This and Form N2 (see 7) should also be sent to the PNEU at the appropriate time.

Overseas: Members receive with their programmes:

- (a) Examination questions in a small envelope to be kept unopened until the examination day
- (b) Declaration Form J
- (c) Parent's or Teacher's Report N2

Examination answers are sent to the PNEU twice a year at a time chosen by the member. For the remaining examination the assessment of the results is entered on Form N1 sent with the examination questions in March. This report and Form N2 (see 7) are sent to the PNEU and will be returned.

### DIRECTIONS

1. Answers may be written on both sides of any suitable lined paper, preferably Cambridge quarto (10½ in. by 8 in.). Drawing paper should be cut or folded to that size.
2. Each sheet must bear the name of the subject and the pupil's name.
3. Each subject should begin on a fresh sheet (or a fresh side) of paper.



4. IB: Pupils dictate all answers to parent or teacher (to be written in ink or typed from the child's own words).  
Lower IA: Pupils in their third term write one answer in pencil and dictate the remainder.  
Upper IA: Pupils write at least two answers in pencil and dictate the remainder.  
IIB: Pupils write at least four or five answers in pencil and dictate the remainder.  
IIA, III, IV, V, VI: Pupils write all their own work in ink.

N.B. Where pencils are used they should be soft (HB) and well sharpened.

5. Questions from two different sets in one subject (e.g. IA and B) are not to be taken, but a complete subject may be taken from a higher or lower Form; this must be indicated on the list of subjects (see 6).

6. A separate sheet of paper should be tied in front of each pupil's set of answers, bearing full name, age (years and months), Form, name of school (where applicable), number of examination and a numbered list of subjects submitted. The items on the list and the actual papers should both follow the sequence in Examination Questions.

7. Parent's or Teacher's Report N2 is for all work not covered in the Examiner's report. The various sections under Remarks at the foot of the form must be completed.

If questions are substituted for those in the Examination Paper, the answers may not be sent up. They should be assessed by the parent or teacher and the remark entered in one of the blank lines marked \* on Form N2.

Scale of remarks to be followed in all subjects:

Excellent	}	above average
Very Good		
Good	}	average
Fairly Good		
Fair	}	below average
Poor		

For Nature Note-books, Century Books, Exercise Books, the remarks should depend upon whether work is complete, good, neat, and well arranged.

Where different families work together, a separate N2 must be sent for each family.

Schools should use one N2 for each pupil whose scripts are submitted.

### CONDUCT OF EXAMINATIONS

8. The examination to occupy a full school week using perhaps the ordinary daily Time Table in the lower Forms. There should be no revision.

9. Examinations afford moral training to the pupils and should be conducted with absolute integrity in a quiet, orderly and cheerful atmosphere..

The questions must not be seen beforehand by the pupils. No lessons or other information bearing on the studies must be given to the children after the Examination Papers have been opened, and no school-book used except as required in LANGUAGES.

10. Questions to be written above each answer and to be given singly to the pupils.

11. Set questions only will be examined (see 7).

12. All Science and most General History answers to be illustrated with diagrams or drawings.

The Examiners will comment on the presentation as a whole of each pupil's work, but in the Junior Forms the presentation is the responsibility of the parent or teacher.

### SCHOOLS

All members of each form take the examinations at the end of the Christmas and of the Summer Terms and one set of scripts from each form: IB, Lower IA, Upper IA, IIB, IIA, IIIB, IIIA, IV, VB and VI (together with those of any pupils who are Special Members—see below) should be sent to the PNEU for assessment. The chosen scripts should come from a different pupil each time if possible and from one who is of average age for the form.

For schools overseas see Date of Examination (page 1).

Special Membership for individual pupils aged six years and over has been arranged in order to give parents a fuller insight into their children's work. Through the school, parents receive the programmes and examination questions three times a year, and a report from the examiners twice a year (see Leaflet D2).

If for any reason the examination cannot be taken, an explanation should be sent and a short report on the term's work.

### DESPATCH OF EXAMINATION SCRIPTS

I. The following should be posted to THE PRINCIPAL, THE PNEU SCHOOL, MURRAY HOUSE, VANDON STREET, LONDON, S.W.1, and packed flat in this order:

- (a) Form J completed and signed. Scripts cannot be assessed if sent without the member's name and address as these details alone can identify a pupil.
- (b) Form N2 (see 7).
- (c) Numbered list of subjects, etc. (see 6).
- (d) Examination scripts in the order given on the list and in the Examination Questions.

a, b, c and d for each pupil SHOULD BE SECURELY TIED TOGETHER AT THE TOP LEFT-HAND CORNER WITH STRING. Scripts of different pupils must be tied independently of each other.



II. The number of the examination must appear on the list of subjects and the report form and also on the envelope or cover.

III. The scripts will only be returned if the member sends with them a sufficiently large, strong, stamped and addressed envelope or covering. Overseas members unable to obtain British stamps are asked to send International Reply Coupons.

IV. Cheques should not be enclosed with the examination scripts.

The assessment of the scripts and the signing and entry of the reports take several weeks.

Overseas members will receive these reports by second-class air mail.

Schools should be asked to send the examination scripts to the PNEU, 25, W. 1, and School, Murray House, Vandon Street, London, S.W. 1, and packed in this order:

- (a) Form 1 completed and signed. Scripts cannot be assessed if sent without the member's name and address as these details alone can identify a pupil.
- (b) Form N2 (see 7).
- (c) Numbered list of subjects, etc. (see 8).
- (d) Examination scripts in the order given on the list and in the Examination Questions.

A.D. and a list each pupil should be returned with the scripts at the top of each page with a list of subjects of children. Pupils must be listed independently of each other.

#### DISPATCH OF EXAMINATION SCRIPTS

1. The following should be posted to THE PRINCIPAL, THE PNEU, SCHOOL, MURRAY HOUSE, VANDON STREET, LONDON, S.W. 1, and packed in this order:

- (a) Form 1 completed and signed. Scripts cannot be assessed if sent without the member's name and address as these details alone can identify a pupil.
- (b) Form N2 (see 7).
- (c) Numbered list of subjects, etc. (see 8).
- (d) Examination scripts in the order given on the list and in the Examination Questions.

A.D. and a list each pupil should be returned with the scripts at the top of each page with a list of subjects of children. Pupils must be listed independently of each other.



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# FIVE MINUTES ADVICE TO YOUNG TRADESMEN

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Written by John Blackie Sen.,  
Founder of the Firm,  
about 1812.

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1. Whatever your trade be, never be ashamed of it or above it.
2. Do not disdain to keep company with people of your own class, but rather court their acquaintance. The conversation of men of trade brings trade. Men first talk together, then deal together.
3. Without diligence and application no trade can be successfully or honourably carried on.
4. Never trade beyond your stock, or give or take too large credit. Better let slip a bargain now and then, than buy a greater quantity of goods than you can pay for.
5. Should your affairs go wrong in spite of all care and diligence, break in time. If you pay ten shillings, do not affect to remain whole until you cannot pay ten pence.
6. The cruelty of creditors is always in proportion to the dishonesty of debtors.
7. A well-sorted and well-chosen quantity of goods is preferable to a shop entirely filled with an immense quantity.
8. The retail tradesman, and tradesmen in general, must lay in a very great stock of patience. They must conquer their passions, and endeavour to weather the storm of impertinence.
9. Pleasure and diversions, when frequent, are generally fatal to young tradesmen, especially those diversions which are deemed innocent, such as horses, dogs, races.
10. For the first five or six years of business a tradesman ought to consider himself as worth nothing, or as having no money which can be taken out of business, and be spent in the luxuries of life.
11. Profusion in expenses, living like your neighbours, and mimicking the manners of high life, are paths which lead directly to the *Gazette*.
12. In the employment of the holidays be sure that exercise only is your object. He who rides ten miles, and drinks two bottles of wine, will not find health greatly improved.
13. Beware of engaging to be security for any sum which you cannot pay without injuring your business or credit.

14. If you marry, let it be one who is not above being the wife of a tradesman. It may be necessary, therefore, to avoid one who has had a boarding-school education.
15. Trust as little to servants as possible; and this caution may be observed without depriving them of a just and proper degree of confidence.
16. Idle servants are rarely honest ones. If a servant discovers a taste for dress, rather correct and moderate it than prohibit it altogether.
17. Trust nothing to speculation, and avoid all paper-money schemes to deceive the public and uphold false credit.
18. In general, avoid partnerships; at all times avoid them if you are not perfectly well acquainted with the temper, disposition, and character of your partner.
19. If you discover that your partner is a schemer or a gambler in the funds, lottery, or otherwise, dissolve partnership directly.
20. Be firm and determined in your prices; fix a moderate price but never depart from it.
21. Exposed as you must often be to improper questions, rather positively refuse to answer them than tell such lies as are common on these occasions.
22. Acquire a neatness and despatch in everything you do, yet avoiding that affected bustle, cringing smile, and vulgarity of some tradesmen.
23. When in the shop take care to be sober on all occasions.
24. Talk to your customers like a man of sense and business, and not like a mountebank.
25. Be not very anxious to make a great fortune, nor set your heart upon a country-house and retirement.
26. In a word, be strictly honest, assiduously diligent, and frugal. Never break your word, or shuffle, but teach your brother tradesman and the whole world that you are a person in every possible case to be depended on.



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PARENTS' NATIONAL EDUCATIONAL UNION

D2

THE SCHOOL

INDEPENDENT SCHOOLS

GENERAL

1. For general information about this School see the Prospectus.
2. (a) According to the Education Acts of 1944 (England and Wales) and 1945 (Scotland) five or more children of compulsory school age constitute a school. Such a school must be known to the Local Education Authority, registered with the Department of Education and Science and open to inspection by Her Majesty's Inspectors whether or not eligible for recognition as efficient. Reports of visits by Her Majesty's Inspectors should be sent to the Principal who will treat them as confidential.  
(b) Schools overseas should comply with local regulations.
3. The affiliated School must also be open to Parents' National Educational Union visiting staff.
4. School membership may be accepted, rejected or withdrawn at the discretion of the Principal of Parents' National Educational Union..

I. Conditions of Membership

Schools are accepted for affiliation to the Parents' National Educational Union upon the following conditions:

1. That the Principal be a member of the P.N.E.U.
2. That the Principal and Staff be familiar with Charlotte Mason's books and that they are therefore able to carry out the programmes with some knowledge of the underlying principles and practice.
3. That the programmes be followed in as many subjects as possible throughout the school. The work should be modified in Form V and for General Certificate of Education special syllabus requirements.



4. That all members of each form take the examination at Christmas and in the summer and one set of papers from each of the following forms applicable: IB, Lower IA, Upper IA, IIB, IIA, IIIB, IIIA, IV, and VB be submitted for a report. If this is impossible, a report on the term's work must be sent and reasons given for the omission of the examination. Schools overseas send examinations twice a year at a time chosen by themselves.

5. That no other school already affiliated to the Parents' National Educational Union exists in that area (until it has been ascertained that there could be no overlapping of interests).

6. That a copy of the current prospectus, and of any subsequent issues, be sent to Parents' National Educational Union, Murray House, Vandon Street, London, S.W.1.

NOTE: Further qualifications are required before a school can use the title "P.N.E.U. School" (see II below.)

### II. P.N.E.U. School

A school can only use the title "P.N.E.U. School" if it fulfils the following additional conditions:-

1. That it has worked in affiliation with Parents' National Education Union for at least one year, and has sent in two sets of examination papers which have been considered satisfactory by the examiners.
2. That in respect of its general conditions, character and atmosphere, the school has satisfied the official visitors.

The Principal reserves the right to withdraw the title Parents' National Educational Union School" if subsequently the school fails to maintain the required standard or to send in regular examinations. An appeal against this decision may be made to the Council of the Parents' National Educational Union.

### III. Special Membership

1. To give parents a fuller insight into their childrens' work as members of the Parents' National Educational Union School special membership for individual pupils aged six and over has been arranged. This entitles parents to receive through the school a copy each term of the relevant programme and examination questions, and also a report on their children's examinations from a Parents' National Educational Union examiner twice a year. Fees (see Extras) are collected from parents by the school and then remitted in block to the Parents' National Educational Union in London.

2. A school where the majority of the pupils are special members may ask for a school report on the whole examination (see Extras).

### IV. Associate Membership

(See back of leaflet.)

## F E E S

Payable to P.N.E.U., Murray House, Vandon St., London, S.W.1.

Membership subscription (Heads of Schools)	£5. 5. 0.
Registration Fee	£5. 5. 0.

### School Fees

Preparatory Class	£3. 3. 0. per annum
Form I	£6. 6. 0. " "
Forms I - II	£12. 12. 0. " "
Forms I - III	£18. 18. 0. " "
Preparatory and Forms I - IV	£25. 4. 0. " "
Preparatory and Forms I - V	£28. 7. 0. " "
Preparatory and Forms I - VI	£31. 10. 0. " "
Additional for 100 or more pupils	£6. 6. 0. per annum

### Extras

Special membership (see III) for each child	£2. 5. 0. per annum
Associate Membership (see IV)	£1. 1. 0. " "
General School Report	£7. 7. 0. " "
or, Forms I - III only	£4. 4. 0. " "
Official visit	£2. 2. 0. plus expenses
Address e.g. to Parents' Meeting	£2. 2. 0. " "
Visit & address inclusive	£3. 3. 0. " "

All communications dealing with school matters other than fees should be addressed to:-

The Principal,  
Parents' National Educational Union School,  
Murray House,  
Vandon St.,  
London, S.W.1.



### P.N.E.U. Associate Membership

For parents of children attending our schools, P.N.E.U. Associate Membership is available, covering:

- (i) The 'Parents' Review'; monthly (August excepted).
- (ii) The use of the P.N.E.U. Lending Library comprising Children's Fiction and books on education, psychology, art, etc., at a reduced subscription of £1.1.0. per annum.
- (iii) Advice about P.N.E.U. Schools and educational problems, and educational and leisure reading.



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CHARACTERISTICS OF A  
P.N.E.U. SCHOOL

by  
E. M. TILL



Reprinted from PARENTS REVIEW



A P.N.E.U. School is one in which the philosophy of Charlotte Mason, the founder of the Parents' National Educational Union, is followed, and where programmes of work planned in accordance with certain principles which express the educational aspects of her thought are used.

The general school life is based on the recognition that 'a child is born a person', and that while recognising the part played by authority it should also be realised that this personality 'must not be encroached upon whether by fear or love, suggestion or influence, or undue play upon any one natural desire'. Miss Mason often quoted Wordsworth's words—

'We live by admiration, hope and love,  
And even as those are well and wisely fixed  
In dignity of being, we ascend.'

The acceptance of these ideas by those in authority frees the children from emotional stress, gives a sense of security, freedom in which to grow, and the assurance that each one is treated individually, with a considerate appreciation of his talents, his ability and his needs.

A study of the P.N.E.U. methods will reveal to the teaching staff that authority 'should be maintained and exercised solely for the advantage of the children', and is vested, not in themselves, but in the guiding principles that govern the life of the school. Their rôle is to present the content of the programmes in an interesting manner and to give the children opportunities to incorporate that content and make it their own. Scope should be provided for creative work in prose, poetry, art and handicrafts and time allowed for outdoor activities, nature study, physical exercises and games. The staff also exercise a certain amount of masterly inactivity, having confidence in the children and becoming friends who are at hand if needed and who are ready when the occasion demands to encourage, and, where necessary, to learn and discover by the side of the children themselves.

The discipline of the school lies in allotting to each subject on the time-table its correct place and time, so that the curriculum can be carried out in a well-balanced manner, the lessons being arranged in such a way that the change from one to another gives mental refreshment, and at times, relaxation. There is also day by day training in simple habits, and in the observation of the school rules, which cover problems created by the geographical or structural plan of the school.

These should be as few as possible. Class discipline in literary subjects is reduced to a minimum by using a single reading followed by narration. This quickens the attention, arouses interest and, over a given period of time, forms a habit of concentration which becomes the natural attitude of the children to their work. Miss Mason wrote 'The bracing atmosphere of truth and sincerity should be felt in every school'.

The programmes of work are sent out termly, and examination questions on the term's work are received by the school at the end of term. These programmes and examinations are planned by the staff at the Ambleside headquarters, and they are able to judge the success or otherwise of any selected book by observing the answers sent in by a large number of children. The curriculum is a wide one, which covers the requirements of children throughout their school life. Guides to modern teaching methods are suggested. The teaching of science, languages and mathematics is kept up to date, and in literary subjects, books of lasting value are chosen. The programmes also provide a sense of continuity, preventing the work of the school from being affected by staff changes.

The planning of the programmes is based on the threefold division, knowledge of God, knowledge of man, and knowledge of the universe. The study of the Old and New Testaments, narrated directly from the Bible, provides four weekly lessons which give the children a growing awareness of the manifold purposes of God. Miss Mason, in her synopsis also says—

'We should allow no separation to grow up between the intellectual and spiritual life of children; but should teach them that the divine Spirit has constant access to their spirits, and is their continual helper in all the interests, duties and joys of life.'

A knowledge of world history from the beginning of time is gradually built up, and where possible, this is linked with the creative work, in original and unabridged books, art or music, of the period studied, and story books illustrating the life and environment of the people are also suggested. The study of human lives helps to develop a sense of character, while Citizenship provides an interest in the welfare of other people. Knowledge of the universe is found in the study of world geography, and by regular lessons in science, and constant observation of the stars and the vegetable and animal kingdom. From an early age the children are encouraged to speak other languages and, at a later date, to study the grammar and literature. Mathematics play their usual part in the curriculum and individual work in this subject and in languages provides stability unaffected by absence from school. The works of an



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#### CHARACTERISTICS OF A P.N.E.U. SCHOOL

artist are studied each term and the children listen to the music of a great composer.

To Charlotte Mason knowledge was bound up with living. 'It is not instruction, information, nor even a well-stored memory. It is a state out of which people may pass and into which they may return. Matthew Arnold said "Knowledge is information touched with emotion". Therefore, textbooks must be replaced by books into the writing of which the writer has put his heart as well as a highly-trained mind. We try to use living books.' Thus the children form relationships with the minds of great men through the works they have left behind.

Narration, or the recollected re-telling of a passage immediately after the reading, helps the children to digest the meaning, or re-live the story, and by recreating it in their own language, they make it their own. Not only does this unconsciously increase their vocabulary, but it makes revision before examinations superfluous.

In a P.N.E.U. School the children work because they are interested and they do not need marks, rewards or prizes to encourage them. No lists of class places are published, and this results in a spirit of co-operation and harmony among the children themselves.

The P.N.E.U. has always recognised that parents should play their part in school life. In a P.N.E.U. School, informal contacts between them and the staff are welcomed. Some schools have Parents' Associations, others arrange Parents' Meetings, and close co-operation with the parents can benefit the life of the school in many ways and bring pleasure to both children and adults.

Each P.N.E.U. School will possess the advantages and limitations of its own environment. Each will, of necessity, have to consider the child's place in the society in which it lives, and give due attention to the examinations that are necessary to lead on to the most suitable senior school, or, in the case of older children, a career. But in a P.N.E.U. School, though specific training may have to be given at the appropriate time, the experience provided by having used the programmes will stand the children in good stead, and they will leave school knowing that the pursuit of many interests is open to them.

Finally, we should remember that Charlotte Mason was a progressive thinker who devoted her life to children, and who believed that to be adequate, a method of education should 'touch at all points the living thought of the age'. Therefore a P.N.E.U. School should be alive to modern trends in education and the developments in psychology that affect the well-being of young people.



# P. N. E. U. School

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## FORM 1A and FORM 1B—SUGGESTIONS ON HOW TO USE THE PROGRAMME

### General Information

1. The programme is arranged for ten weeks' work in addition to the examination week; members who do not work on Saturday should allow twelve weeks. There should be no revision in narration subjects.
2. For length of periods see time-table. Even if, owing to children in different forms working in the same schoolroom, it is not possible to follow the time-table exactly, the suggested balance and variety should be maintained—a lesson in which much concentration is required should be followed by an easier one. Suggestions for combining work with different classes may be obtained on application to the Principal.
3. The books with titles in **bold** type are essential in each subject.
4. The programme indicates the amount of work to be covered during the term in each subject. In History, Geography and Natural History, in most cases this is about 30 pages. This gives approximately three to four pages in the week's work, but this is only a rough guide and should not be rigidly adhered to. Two topics should not be introduced in one lesson. The examination questions are set on the term's work.



### Method

The pages given beside each subject refer to **Home Education** by Charlotte Mason. For the **method of narration** see pages 229-231 and the attached specimen lesson. For **note about books** see page 212.

**BIBLE LESSONS:** Reference: **Home Education**, pages 245-251.

The teacher must be familiar with the reference books set, in order to make the lessons vivid and in line with modern knowledge. This background material should be used before the Bible reading. Good pictures may be shown where suitable, e.g. photographs of places mentioned or pictures of unfamiliar objects, such as yokes, wineskins, etc. It is sometimes necessary to summarise the story first. The Bible episode should then be read and immediately narrated by the children while the Bible words are fresh in their minds. Sometimes a scene may lend itself to simple dramatization.

### READING:

Children vary greatly in the age at which they are ready to begin to read and in their rate of progress. Do not compare one child's progress with another's. Reading must begin when the child is ready for it, as a new and stimulating activity which can be connected with drawing, modelling and writing.

Parents of children who will require the **first books** of the "**Old Lob**" Series should apply to the Principal. Parents may of course use the early books of any of the other series recommended.

For the use of **Book I, Part I, "Away They Go"** with the accompanying Work-book, a description is given on pages 53-63 of "**Notes for Teachers**".

Pages 31-33 of "**Notes for Teachers**" describe how and when Phonic work should be begun and the methods to follow. Pages 45-52, 61-65, and 73-79 give detailed information about the use of Phonics.

After **Book I, Part 2, "Home They Come"**, read **Beacon Reader Book 2, Part 1**.

Instead of the Beacon Reader, "**Happy Venture**" **Book 2**, or "**Janet & John**" **Book 2**, may be used.

Pupils should always be permitted to prepare the pages before reading them aloud; they should then read the set pages without unnecessary interruptions, the teacher giving help with words where necessary: after the reading has been **enjoyed** words which have caused difficulty may be studied.

**RECITATIONS:** Reference: **Home Education**, pages 222-224.

Read two or three poems to the children and let them learn the one they like best.



**WRITING: Home Education, pages 237-238.**

**Teacher's Book** essential. There should be ten minutes a day for writing (for beginners in 1B) transcription, dictation and, in Upper 1A, short written narrations. 1B usually begin with capital letters (if these not already learnt) then individual small letters and finally joining letters in cursive writing. Much use should be made of the appropriate writing patterns. Children can cover their exercise books with brown paper decorated with writing patterns chosen or designed by themselves.

**TALES, BRITISH HISTORY, GEOGRAPHY, NATURAL HISTORY: Home Education, pages 262-263, 273-277, 290-292.**

As in the Bible Lessons, use should be made of background material, pictures, models, and in the Natural History lessons, wherever possible, specimens should be shown to the child. Each lesson should be linked to the preceding one. The narration should be as varied as possible, and can include drawing, acting and simple map making.

**SPECIAL NOTE ON HISTORY:**

The work in 1B covers a one-year cycle and the work in 1A a two-year cycle. Thus it may happen that a child promoted to 1A during the second year of the cycle may have to make a considerable chronological "jump". If he remains for a full two years in 1A, he will come back to the part he missed. In any case, a sense of chronology is neither present nor necessary for young children. **In History and all other narration subjects**, the set pages should always be taken, whether they happen to be at the beginning of the book or not.

**FRENCH: Home Education, pages 297-303.**

**Lessons should be entirely oral** and should include games, singing, acting and describing pictures. The children should learn the answers to the following questions: "Comment vous appelez-vous?" "Quel âge avez-vous?" "Quelle heure est-il?" "Quel jour est-ce?" The direct method should be used as much as possible. The set books are for reference and suggestions. Use of gramophone records is suggested.

**NUMBER: Home Education, pages 251-259.**

**Teacher's Books** essential. All work should be linked with activity by the child—practical work with abacus and rods, and later with rulers and scales.

**PICTURE STUDY: Home Education, pages 302-305.**

See notes in the sets of pictures and in the appropriate numbers of the **Parents' Review**, also **Picture Study** by E. Plumptre set on programme.

**DRAWING: Home Education, pages 308-309.**

**PHYSICAL EDUCATION AND CRAFTS:**

**Home Education, pages 308-309.**

} See the  
suggested  
reference books.



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## SPECIMEN NARRATION LESSON

**Form:** 1B.

**Subject:** GEOGRAPHY.

**Book Used:** *Geography (1st Series)* by A. B. Archer and H. G. Thomas, **Book 1**, pages 67-69.

**Aim:** To arouse interest in the country and people of Pakistan.

**Method:** Introduction:

Brief recapitulation of the last lesson. "What country did we read about last time?"

**Step 1.** Talk about Pakistan, mentioning any people whom you happen to know there. Explain that it was once part of political India.

**Step 2.** Find Pakistan on the map; notice its position with regard to Egypt (the last country studied) and England. Plan how you would go there from England by sea or air.

**Step 3.** Look at and discuss the pictures on page 67.

**Step 4.** Write any difficult words on a blackboard, if available, e.g. Bengal, Bengali, Pakistan, Roshik.

**Step 5.** Teacher read aloud section 1: "A boy who lives in Pakistan."

**Step 6.** Uninterrupted narration.

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**Step 7.** If there are several pupils they may supply anything which has been left out. If narration shows that something has been imperfectly understood, the teacher should explain, but she should not tell the children anything they should have known if they had listened carefully.

**Step 8.** Look at and discuss the picture on page 68.

**Steps 9 and 10:** Reading of the section "A land of the three seasons" followed by narration as before.

**Step 11:** Look at the picture on page 69, "Guess what they are cooking?"

**Steps 12 and 13:** Reading of the section "Dinner with Roshik's Family" followed by narration.

**Conclusion:** Answer the questions on page 69. If there is time, a quick drawing might be made of something in the picture, e.g. a cooking pot. This might alternatively be modelled in clay during a craft period.







# THE PNEU SCHOOL

## ADDRESS

The Principal, The Parents' National Educational Union School,  
Murray House, Vandon Street, London, SW1H 0AJ

Motto: 'I am, I can, I ought, I will'

(He shall) 'pray for the children to prosper in  
good life and good literature.' — (Dean Colet)

## THE PRE-SCHOOL CHILD

3 to 5 years

## PRINCIPLES

All the work in the PNEU School is based on the principles and method of Charlotte Mason. Her educational philosophy stresses that a child is born with a distinct personality which must be respected but at the same time affirms that proper, parental authority is natural, necessary and fundamental.

Around the age of three the child realises that he is a person and starts to assert himself. The docile baby will often become stubborn or aggressive. This is a natural drive and only needs to be properly directed. A child must leave the baby stage, find things out and begin to form values. He has always had curiosity but in the baby stage it was instinctive; now he is beginning to be aware of it.

He has great energy and needs all of it because in a few years he must discover an enormous amount about the world around him and the people in it.

Parents who are dealing with a first child can often find help in books dealing with these early years. There is no such thing as 'the average child' but there are certain patterns of behaviour in this age-group that are more or less marked in the great majority of children. To realise this can give parents confidence and make them more relaxed and therefore more expert in handling the situation. A good public library will have a wide choice of books on this subject.

Some recommended titles will be found in the book list at the end.



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## EDUCATING THE YOUNG CHILD

Education is simpler than many people imagine it to be and the means of providing it do not need to be complicated. Charlotte Mason points out that a child should not be treated like "a carefully protected plant under glass". She goes on to say: "It is not an environment that is needed, a set of artificial relations carefully constructed but an atmosphere which nobody has been at pains to constitute — it is there, about the child, his natural element, precisely as the atmosphere of the earth is about us. No compounded 'environment' could make up for this fresh air, this wholesome wind, blowing now from one point, now from another. The atmosphere need not be adapted and prepared but should be the natural home atmosphere where we let him live freely in his proper conditions. It stultifies a child to bring down his world to the so-called child's level."

It is being more and more realised that even young babies are sensitive to atmosphere and can feel whether a home is a happy one or not. A child does not need a specially prepared atmosphere in which he is carefully cushioned against all the trials and troubles of life. What he needs is the basic security of feeling from his earliest years that he is part of a happy family group where God is known and loved and served. It has been truly said that religion is "caught not taught," and to bring up a child in a household where the loving fatherhood of God is taken for granted is to give him the greatest of gifts.

The house need not, and should not, revolve around a small child; others in the family have rights and needs. The discipline of good habits of mind and body must exist if there is to be happiness in the family.

Discipline is not, as is sometimes thought, another word for punishment. It comes from the Latin word "discipulus," a follower, and is therefore by definition not something imposed from outside but something undertaken willingly. Small children trained in the discipline of good habits will be well prepared for self-discipline later on.

Long before beginning to reason it out, the three or four-year-old understands from his parents' example the value of balance and good humour in home life. If he is encouraged to concentrate and give all his attention to the job he has in hand, i.e. his play, he will not expect the house to revolve round him.

If it is necessary for him to play indoors and he cannot have a room for himself, his mother might make an imaginary barrier to separate him from the rest of the room. It is fun to stay on his side of the line and it is the beginnings of self-discipline too.

Little jobs, that he is given to do so that he can "help" in the house, are of great value for building up confidence and ensuring that he will not be timid of responsibility later. The frequent minor disasters he will cause when he attempts something that is beyond him, will not undermine his growing confidence, if they are accepted by the rest of the family with good humour.

We take for granted the healthy bodily appetite of a child; if he is not hungry, we begin to worry and wonder what is wrong. It is not always taken

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for granted that the growing mind has its hunger too, and demands to be fed with ideas. It is alert and receptive and vitally interested in the world about it.

Try to provide music — and do not feel it must be "children's music." For many children, as for many adults, music is one of the best ways of widening horizons and giving a sense of universe and of God.

Encourage a child's wonder at the "brave new world" he is discovering. Try to foster a sense of reverence for the living world of nature and do not let him destroy more than he must. A little girl usually does not need to be taught this, but a small boy has all the instincts of the hunter, without the adult hunter's respect for an adversary.

See that there are opportunities to watch birds, animals and insects, to recognise trees and flowers and to help care for pets. A simple nature diary can be kept — written at the child's dictation — noting the first flowers out, birds and animals seen and the changes of the seasons. A child abroad might try to find out the local names for plants, birds, animals and insects and the local lore about them. A child at home might have a bird table in the garden and try to identify those that come; now that so many of the big towns are smokeless zones, wild birds are making their way into them as they have never done before.

A child is fascinated by fire and, though he cannot be allowed to play with it as he can with sand and water, he should be able to enjoy family activities with barbecues, bonfires or fireworks. Pondering on what fire is and why it behaves as it does is a very good starting point for a scientific interest. So is helping to make a kite and then holding it as it flies higher and higher and tugs at its string like a strong, living creature.

On the occasions when he is out at night he will not need encouragement to look at the sky and it is not too early to point out some of the chief constellations so that they will remain old friends all his life.

Let him watch you and begin to learn the crafts and pastimes of childhood. Some of them have come down to us from pre-history; it would be a pity to let them die out and, as John Masefield reminds us in "The Midnight Folk," "Nothing is dead when there's somebody alive to do it." It costs little or nothing to fold paper and cut it to make patterns or lines of dancing figures; to play finger games with rhymes or shadows on the wall; to make miniature gardens with moss and twigs and tiny stones and plants. If you were taught as a child to make a cap of rushes and trim it with dog-daisies or poppies, to whistle through a pierced leaf or twirl a bullroarer round on its cord, pass on these simple skills before you ever think of spending money on "educational" toys; and remember the daisy chain or crown is adaptable if you are living among more exotic flowers.

## THE QUIET GROWTH

For all a child's running and shouting, as he discovers the wonder of living, these years are essentially a quiet growing-time. The attitude of the parent for much of the time should be what Charlotte Mason described as "masterly



inactivity." Provide the means for getting to know the material world if his living conditions do not provide them naturally; then leave him in peace — with other children if possible. His questions should be answered but, whenever there is the opportunity, he should be put in the way of finding out the answer for himself.

There is a growing tendency nowadays to feel that the child left to himself will not make the best use of his play; he must have the "proper" equipment and make the "right" discoveries in a carefully structured situation. While this may be true for the school child it is most emphatically not true for the three to five-year-old at home. Freedom and long, untroubled days are needed if he is to relate things up in his mind and begin to mature.

### THE VALUE OF PLAY

"It would be well," Charlotte Mason says in *Home Education*, "if all we persons in authority, parents and all who act for parents, could make up our minds that there is no sort of knowledge to be got in these early years so valuable to children as that which they get for themselves of the world they live in."

What he discovers for himself will make the deepest impression on a child. His later reasoning will be based on this knowledge. Much of the imagery which will influence his tastes and his thinking will arise from it and these discoveries will be made through play.

"Play is a child's work," Susan Isaacs tells us, and we can see the truth of this by watching a child of three or four completely absorbed in building with his blocks or concerned with the very serious business of taking something to pieces to find out how it is made. If its maker did not intend it to come to pieces the business may take a little longer and he may find the judgement of the adults on his hard work is: "Look at this! You've broken it and it was a present from Grandma. It cost a lot of money!"

Expensive, single-purpose toys are a complete waste at this stage in a child's life. He cannot grasp the idea of monetary value. A toy is something to be played with, i.e. used in all sorts of ways; the more versatile it is the more value it has from the child's point of view. If he is bored with his cupboard full of toys and goes off to play with an old broom handle he has simply chosen what he needs, something that allows his imagination to get to work and make it a sword, a rocket, or whatever he wants it to be.

#### (i) Play with Natural Materials

The urge to handle natural materials (water, earth of various kinds including sand and clay, wood, stone, metal, etc.) is very strong in all of us. Adults who do not handle them in their work will often choose a hobby that brings them into contact with them. Children need to play with these materials and get to know their properties.

#### (a) water play

The ideal is play out-of-doors where there is a small, shallow stream clean enough to drink and older children around to make sure no accident occurs. This will often be impossible, but parents can provide:

- an old bath or basin filled with water for sailing boats, pouring and squirting, finding out what floats and what sinks (outside, if possible, and perhaps with clothes well protected by an old raincoat with the sleeves cut out—it can be buttoned back to front)
- soapy water—perhaps with a drop of vegetable dye in—for blowing bubbles
- fun with hot water at bath-time in the evening
- fun in the rain with puddles to splash through

Water play is bound to cause a certain amount of mess, but a child who is able to play like this is less likely to stray away to some dangerous stretch of water outside.

#### (b) sand play

If the sea-side is nearby and there is a safe, sandy beach to play on give the child a bucket and spade and leave him in peace to enjoy himself. Otherwise:

- silver sand can be used indoors; it is fine and can be poured like water; it is bought from a seed merchant, but it is expensive.
- washed builder's sand is cheaper and bought from any local contractor; it is coarser and excellent for modelling when damp; it should be used outside as it sticks to clothes, skin, etc., and a rough mat kept between it and the house door to prevent too much of it being brought in on shoes; if there is a garden a sandpit might be dug or it could be kept in an old bath or strong wooden box; it should be kept covered when not in use
- tools needed; something to dig with; containers to help with modelling, pouring, filling, etc.

#### (c) play with pliable materials

If clay can be dug up locally it can be kept workable for a week or so by wrapping it in a damp cloth and storing it in a covered bin. It is the most suitable material for this play, but a child left to himself will find a very good substitute in plain, honest mud. Where the locality is unsuitable for obtaining clay—and the use of mud is frowned on:

- plasticine and other commercially produced materials can be bought from firms like Galt, but these are expensive in large quantities and small amounts are of limited value to the child



- home-made dough is a possibility; a mixture of flour, salt and water (two ounces of salt to one pound of flour and enough water to mix will make a satisfactory dough; a few drops of vegetable dye can be added for colour)

Having provided the modelling material:

- leave the child in peace to play with it; do not supervise and urge him to "make something"; pushing, pulling and squeezing the material helps to strengthen the finger muscles and there will be more control later when a crayon or a pencil is being used.
- there is great satisfaction in returning the material to the original shapeless lump and starting again from the beginning; this kind of destructiveness is necessary before there can be any real making
- this kind of play is good for the child who is angry or worried; he can treat the material roughly without any guilty feeling that he has done damage or harmed something
- an old—but solid—table covered with Fablon or something similar which is easy to wipe clean makes a good working surface; avoid sheet polythene for protecting surfaces as it can be almost as dangerous as the polythene bag for a young child who may try to drape it on himself.

## (ii) Adventure Play

As well as satisfying the need for adventure this increases a child's physical skill and helps his muscular development. He needs opportunities for climbing and experimenting in numerous ways with a large variety of material both natural and constructed.

- much of this material can be junk such as tyres, boxes, short lengths of ladder, barrels and perhaps an old, spring mattress (with no protruding springs) for jumping, rolling and turning somersaults
- there must be experience in pushing, pulling, pedalling, swinging and balancing and SPACE to do things without getting into trouble
- where there is no junk available, no trees to climb, no banks or walls to scramble up and down and no constructions can be improvised then consider buying material
- Galt Toys produce climbing frames, stilts, ladder-bridges, scrambling frames, swings, see-saws, rope-ladders, slides, junior trampolines, barrows, tricycles, scooters, etc.

## (iii) Creative Play

This covers all aspects of play where there is some tangible result and something is made—even if only for a time. Muscular co-ordination is gained and the child learns about textures, colours, shapes, sizes, etc.

- the finished product may look very unfinished to an adult, but do not add to it or offer uninvited advice; it is the child's piece of work—not yours
- try not to interrupt a child who is painting or making something; interest and enthusiasm often die away if there are interruptions and something is lost to the young maker by that withering of enthusiasm
- do not suggest what he should paint or make; if he asks for help, of course give it, but this is usually at a later stage when he realises he lacks technique
- it is not a waste of time—or paint—if he covers a whole sheet with one colour and then paints over it with further coats of different colours; the result is a mess to adult eyes but a child can find it very satisfying as many adults find painting a stretch of wall or woodwork very satisfying.

## (a) painting and drawing

- the smaller the child the bigger the brush is a good rule
- paint should be thick; powder colours can be thickened with wall-paper paste (Polycell, etc.)
- finger painting is messy but popular; powder colours thickened with paste are used on a slightly waxed surface—for this rub lightly with a piece of candle
- blob painting is popular, too; paint is blobbed on and then the paper is folded across so that the paint is transferred from one side to the other
- simple printing can be done with a potato or carrot cut across and carved with a pattern; a bit of foam rubber can also be cut to a simple shape for printing (use scissors)
- strong sugar paper is good—not too soft or fingers will go through it when it is wet.
- chalk, crayons, etc. should be big and chunky
- thick felt markers (Eagle Watercolour Markers and similar) are good to use, but expensive, and they tend to dry up quickly in hot climates.

## (b) making things from odds and ends

This is easier and quicker for a young child than making a finished product in clay, etc., though some will be ready and able to do this. Some may even cope with papier-mâché, but usually this needs the more skilled hands of a slightly older child.

- a box should be kept with all sorts of useful junk—tinsel, beads, coloured paper, wood, wool, bits of cloth and leather, foil, silver paper, matchboxes and used matches, egg and cheese boxes, ribbon, pebbles, shells, jars, lids, feathers; anything and everything that catches the child's eye (this box can be used for imaginative play and dressing up, too).



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### (c) constructional play

If there is an abundance of sticks and stones where he plays outside and he has access to them he will be very well occupied in building walls, houses, towers, fences, huts, bridges, etc., with these. Otherwise:

- bricks and cubes for building should be provided if at all possible; they are not cheap but this is a piece of worthwhile expenditure—they can be used for so many purposes and they are very long-lasting
- many good constructional toys are available; if a child shows little interest in the set he has, it may be that it just does not suit him—if he is not really interested in making models that 'go' he will not want Fit-bits or plastic Meccano; Lego is versatile in that it can be used for building or for model-making but Tinkertoy may appeal to the child who does not demand realistic-looking models and enjoys producing something large; Hexupon or Playplax will suit the child who finds most creative pleasure in producing various shapes or arrangements in a more abstract way.

In creative play, as in the other kinds, give him the materials, show him briefly how they can be used and then let him alone to do it in his own way. He will expect a bit of praise at the end, but until then he will not welcome intruders—neither would an adult who was busy with a piece of creative work.

### (iv) Imaginative Play

Often this will not need any equipment at all. The child is pretending and imagining himself into situations; he is a lorry, or he has grown up and is a soldier, or the cardboard box he is sitting in is a great ship or a rocket out in space.

- dressing up can be part of this sort of play and in this case a mirror is useful—another small child to play with is even more useful
- for a girl it often includes playing at "houses" and "families" with her dolls
- a simple glove puppet can spark off all kinds of imaginative play; nothing complicated is needed; it might be made by the parents from an old glove with a felt head over the middle fingers and a face worked with a few embroidered stitches.

### THE VALUE OF BOOKS AND STORIES

In addition to giving the child a wide variety of first-hand experiences and providing him with the vocabulary needed to go with these, it is very important that he should be talked to, sung to and read to as much as possible. There should also be a variety of good, suitable books available. In this way he will gain a rich vocabulary and, long before the skill of reading, will appreciate and enjoy books, both for their illustrations and for the stories he hears read. If books are provided in this way, by four and a half to five the child will be interested in the idea of learning to read for himself. Though no formal lessons are given until it is clear that a child is ready for them parents will be able to:

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- make sure he knows many words by teaching him plenty of nursery rhymes and poems; if they are traditional they are worthwhile, or they would not have lived on as they have; vocabulary in them is often very rich.
  - read and tell him many stories of real literary merit—simple and clear; see that the words are chosen with care and put together with rhyme and balance; the old, repetitive and cumulative stories are excellent—the Three Bears, the Old Woman and Her Pig who wouldn't go over the stile, etc.—avoid all the second-rate stuff in verse and prose that is churned out "for the children"
  - choose books with good illustrations so that he will associate the picture with the text and his desire to read for himself will be stimulated
  - point out words he sees around him; unless he is in a very isolated place there will be street names, posters in shop windows or on hoardings; the packet of detergent or breakfast cereal will have its name printed on it; so will the bar of chocolate or packet of sweets; encourage him to trace the shape of letters on the packet with his finger—also to trace his own name in the same way
  - help him to recognise the general shapes of the letters by modelling them in dough or plasticine or cutting out a letter shape outlined with a felt pen on folded newspaper so that a number of identical letters can be produced.

### INCIDENTAL MATHEMATICAL EXPERIENCE

Ideas about weight, size, distance, time, speed, etc., will be clarified in play and in everyday life about the house. Such practical experience is invaluable as a foundation for the later understanding of the abstract side of Mathematics and is all that is necessary at this stage. Parents can help with words to express these ideas, e.g.

big, bigger, biggest, large, long, wide, fat, deep,  
small, smaller, smallest, little, short, narrow, thin,  
shallow,  
a lot, more, more than, most,  
a few, less, less than, least,  
first, next, middle, next-to-last, last,  
as many, the same, equal, level, enough, not enough,  
heavy, light, the same weight,  
long time, short time, the same time,  
above, below, between, among, up, down, high, low,  
top, bottom, side, end, edge, corner.

### SORTING

Sorting things according to size, shape or colour gives good opportunities for enlarging experience and vocabulary together. Objects are sorted into piles or put into different boxes or jars; for small things like buttons or beads a sectioned egg-container is useful.



Objects used might be cardboard shapes cut out by the parent, beads, buttons, small toys, pebbles, lids from jars or boxes, bottle-tops, shapes cut from foam rubber, feathers, etc. Sometimes the round things will be separated from those with corners, or colours can be sorted, or things can be lined up in order of size or divided into heavy and light objects.

### COUNTING

The stage when he will count everything because he is entranced by this new skill may take place before he is five—or it may not. Do not try to force it. The stage when he becomes fascinated with the written symbols for numbers is easy to recognise; he will draw figures on all his pictures and paintings and make some remark about every figure he sees. This can happen early but most likely will come some time after the age of five.

Getting to know the clock is a useful activity. If there is an old clock the hands of which can be moved around, this will prove a very good plaything. A toy clock-face can be made using a round cheese-box.

Helping to lay the table and tidying the cutlery drawer—if the really sharp knives have been removed—are both means of gaining mathematical experience of number and shape.

### THE PARENT'S ROLE

"A child is a person," Charlotte Mason reminds us and he "is born with powers of attention, imagination, reflection and judgement for the understanding of all knowledge suitable for him." It is far better for him if we deliberately aim high all the time, rather than talk down to him as an inferior being. If we sometimes go beyond his understanding, he will ignore us, get on with his play and no harm will be done, but if we persistently talk down to him we are giving him no challenge to meet and no respect as a person.

He is growing up into a world where life appears to be very complicated. It is for his parents to show him that it is basically simple and always will be; that it demands from him courage and common-sense, straight dealing with other people and a right use of things so that he does not create artificial needs for himself. His mother has charge of those years in a child's life when he cannot yet reason and, just because of that, he learns his first lesson in living by watching and imitating her so that she can teach him to be happy and make himself really useful to those around him without ever putting these ideas into words.

As Charlotte Mason expresses it in *Home Education*: "It is upon the mothers of the present that the future of the world depends."

### BOOK LIST

#### (i) Books for parents

Child Sense by W.E. Homan (Nelson): sound common sense and humour help to make this a very useful guide for parents.  
 The Nursery Years by Susan Isaacs (Routledge & Kegan Paul).  
 The First Five Years of Life by Arnold Gesell (Methuen).  
 Life in the Nursery School by Lilian de Lissa (Longman).  
 Playing, Learning and Living by Vera Roberts (Black).  
 Play with a Purpose for the Under-Sevens by E.M. Matterson (Penguin): recommended for help in improvising play material—especially for the parent who wishes to organise a small play-group.  
 Children and their Books by G. Williams (Duckworth): some worthwhile advice on choosing the first picture books and story books and on pre-school reading: the later part deals with books and the older child and gives some useful lists of books and addresses.

#### (ii) Books for children

Peter Rabbit, etc. by Beatrix Potter (Warne)  
 Père Castor Books: The Sun Box, etc. (Harrap)  
 The Great Adventure of Hare and the Little Grey Rabbit stories by Alison Uttley (Heinemann)  
 Babar Books by Jean & Laurent Brunhoff (Methuen)  
 Zozo Books by H.A. Rey (Chatto & Windus)  
 The Little Red Engine Books by Diana Ross (Faber)  
 Tim Mouse Books by Judy Brook (World's Work or Picture Puffin)  
 Little Toot Books by H. Gramatky (World's Work)  
 Paddington Books by Michael Bond (Armada Lion)  
 Little Pete Stories by Leila Berg (Young Puffin)  
 The Story about Ping by M. Flack (Picture Puffin)  
 London Bridge is Falling Down and other picture books by Peter Spier (World's Work)  
 Meet Mary Kate by Helen Morgan (Young Puffin)

Young Puffins and Picture Puffins are of a very high standard but some of the Young Puffin books are more suitable for an older child.

### NURSERY RHYMES

The Puffin Book of Nursery Rhymes collected by Peter and Iona Opie.  
 The Young Puffin Book of Verse edited by Barbara Ireson.  
 Fee Fi Fo Fum by Raymond Briggs (Picture Puffin).  
 This Little Puffin: a collection of musical games, action songs and finger play compiled by Elizabeth Matterson.



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## RECORDS

A list consisting of a selection of records from the EMI catalogue is available in leaflet form for any parent wishing to obtain it from the School. Records include dramatised stories, nursery rhymes and children's songs, music for movement and mime and Christmas carols.

## SUPPLIERS' ADDRESSES

1. Galt Toys, (modelling materials, toys and a wide variety of  
P.O. Box No. 2 educational equipment)  
Cheadle,  
Cheshire.
2. The Children's Book Centre Ltd., (books only)  
140 Kensington Church Street,  
London, W.8.
3. Dryad Handicrafts, (painting and drawing material)  
Northgates,  
Leicester.  
LE1 4QR.



# The Parents' Union School

For Members of the P.N.E.U. only

(Address: THE DIRECTOR, THE PARENTS' UNION SCHOOL,  
AMBLESIDE)

Motto: "I am, I can, I ought, I will."

(He shall) "pray for the children to prosper in good life and good literature."—(DEAN COLET)

## PREPARATORY CLASS

(Age 5)

### Principles.

For Charlotte Mason's principles and methods particularly helpful for children of this age see: *Home Education* (P.N.E.U. 7/6); this book deals with the child's estate, brain activity, out-of-door life, habits (physical, moral and mental), the will, the conscience and the idea of God; *Parents and Children* (P.N.E.U. 5/-), which deals with the family, truth and the eternal child (these books are carefully indexed for reference purposes); *Masterly Inactivity* (P.N.E.U. 9d.), most important for children of all ages, and *Concerning Children as Persons* (P.N.E.U. 6d.).

Also recommended for general guidance are *Children at Home and in the Parents' Union School*, by E. Kitching (P.N.E.U. 1/-) and *Children from Five to Six*, by R. M. Harrison (C.M.C.) (P.N.E.U. 6d.), which give a clear picture of schooltime in the preparatory stage and many practical suggestions; these should be read in conjunction with this programme.

### Other Books for Parents and Teachers.

*Some Parents' Questions Answered*, by Patricia Edge (Faber 4/6). Tells how many of the difficult questions children ask may be answered: birth, death, religion, fairies and Santa Claus are discussed. So too are habits such as thumbsucking, tantrums and other problems.

*Common Sense in the Nursery*, by Mrs Sydney Frankenburg (Penguin, 1/6). Offers practical help in matters of food, clothing, ailments and general training for children in the home, including a chapter on sex knowledge.

*Education Through Experience in the Infant School Years*, by Edna Mellor (Blackwell, 12/6). Deals with the characteristics of the child from five to eight years, and the provision that should be made for the physical, intellectual, social, emotional and spiritual development of young children.

*The Nervous Child*, by H. C. Cameron, M.D., F.R.C.P. (Oxford Press, 12/6), a very valuable book dealing with nursery management and the common disorders of conduct, both of childhood and of later life.



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*Defects of Speech, Their Nature and Their Cure*, by Ida C. Ward (Dent, 2/9).  
*Stammering*, by Kate Emil-Behnke (Williams and Norgate, 6/-).  
*Some Minor Ailments of Childhood: Hints to Mothers*, by Dr. Beryl Twyman (Livingstone, 9d.).  
*Child Health in Warm Climates*, by Dr. W. K. Blackie (Longmans, 7/6).

## METHOD

### Time Table.

Children of five still need plenty of quiet growing-time and as much out-of-door life as possible. Daily lessons should be regular but informal and the time-table regarded only as a flexible guide to a well-assorted arrangement of free play occupations, activities and quiet story times.

The periods on the time table must be spaced to allow time to move around, put things away and get them out, change position and so forth between periods, so that there shall be no pressure of hustle and no lack of opportunity for movement: concentrated attention should never be required of this class for more than **ten minutes** on reading, writing or number, or for more than **fifteen minutes** on stories, and a period of free play must be included.

With these considerations in mind the following plan is suggested: it offers a suitable variety of organised occupations for each morning.

**Monday.**—Bible, Reading, Painting, Number, Handwork, Writing, Geography.

**Tuesday.**—Tales, Number, Handwork, Writing, Singing Games, Reading, Nature Study.

**Wednesday.**—Poetry, Reading, Nature Study, Number, Handwork, Writing, History.

**Thursday.**—Bible, Number, Handwork, Writing, Singing Games, Reading, Tales.

**Friday.**—Tales, Reading, Picture Study, Number, Handwork, Writing, Nature Study.

There should also be activities in the afternoon such as physical exercises, outdoor nature observation, gardening, out-door geography, as well as more listening to stories. The arrangement of these must depend largely on weather and climate. Children should be allowed to help in the house and in the care of animals.

### Lessons.

The understanding of five-year-old children varies greatly; those who are already used to being read to will be able to cover the greater part of the syllabus during a year, others will only make a beginning and may need to be *told* the stories at first; in either case a foundation will have been laid for the more formal lessons required of a child of six. *No narration, as such, should be required*, though there will be many who will enjoy 'telling back,' and there could be plenty of talking about stories heard and careful attention to important proper names, which could be pointed out and repeated aloud beforehand, so that the story may be as uninterrupted as possible. *There should be no examinations or tests.*

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At this age children usually have a fine dramatic sense and acting stories or setting tableaux to illustrate them is both enjoyable and valuable. Some have also considerable ability to learn by heart and this can be put to good use but *must not* be wasted in learning verse of a poor or transient quality.

### Log Book.

A daily Log Book must be kept, and be available for inspection by any educational authority entitled to inquire into the education of children of school age in the area over which it has control: for the same purpose, it is advisable to date the work in the pupil's exercise or loose-leaf books, so that they give evidence of progress made.

### Report.

A Report Form is sent with this programme to be completed and returned to the Director after not less than ten weeks' use of the programme. It will be returned with comments added. In the case of a class or of a home-schoolroom pupil using the programme for a whole year, a second report will be required. Both reports may be submitted at any time during the year, provided that each one represents not less than ten weeks' work. If the school year is divided into three terms it is advisable to send in reports at the end of any two of these terms.

## SYLLABUS

Occupations and story books are grouped under subject headings and a suitable selection should be made to include something from each group.

**Stories from the Bible.** *The Little Children's Bible* (Cambridge Press, 2/-), includes a suitable selection.

To read aloud: *Stories Jesus Heard*, and *Stories of Favourite Saints*, by B. Krall (Carwal Publications, 3/6 each), and others in the same series. *Children of the Bible*, by E. Yates (Meiklejohn, 6/-).

For help in story-telling: *Told to Patrick*, Bible Bedtime Stories, by Rosalie Procter (Jenkins, 6/-).

*My Own Picture Prayer Book* (S.C.M. 3/6): a book to take to church.

**Pictures of Old and New Testament Stories.** A careful choice is necessary (see "Picture Study").

*The Life of Jesus of Nazareth*, in the Gospel words with 90 illustrations, by W. Hole (Eyre & Spottiswoode, 30/-).

*Biblical Teaching Pictures*, by E. A. Wood, (S.P.C.K., 1/6 each, or cards, 1½d. each or in booklets, 10d and 1/- each).

*Old and New Testament Pictures* (Lutterworth, Press, 1½d. each).

See also catalogues from Messrs. Nelson, Parkside Works, Edinburgh, and McDougall's Ed. Supply, 80-82, Gt. Junction Rd., Edinburgh.

**Prayers.** *Good and Gay* (S.P.C.K., 4/-). *All Our Friends: a World Picture Book of Prayers*, by P. L. Garlick (C.M.S., 5/-).

For Schools: *Prayers for Children*, by B. W. Holloway (U.L.P., 3/6).



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### Writing.

*Writing and Writing Patterns* by Marion Richardson (U.L.P. Bk. I, 1/5). Booklets A and B for classes (7d. each). Teacher's Book (3/-).

Some children may reach Book II, but plenty of careful practice in the early stages is more valuable than rapid uncertain progress. Children should be taught to trace as well as to copy; this affords excellent practice in hand control and correct holding of the writing implement which must be comfortable to hold—not too small. In order to show the purpose of handwriting, take every opportunity of putting it to practical use: a child should, for instance, name every picture he draws, even though, in the early stages, this will only mean writing over very faint letters put there by teacher—this habit also helps towards reading and spelling.

*Implements recommended:* Thick soft black pencil for tracing, crayons or thick coloured pencils for practice.

### Tales.

Fairy Stories, legends, animal stories.

*English Fairy Tales* collected by J. Jacobs (Muller, 9/6).

*The Blue Fairy Book*, compiled by Andrew Lang (Longmans, 10/6).

*The Little Black Hen*, an Irish Fairy Story, by Eileen O'Faolain (O.U.P., 7/6).

*The Grey Rabbit Books*, by Alison Uttley (Collins 4/- each).

*The Little Boy and his House*, by S. Bone and M. Adshead (Dent, 8/6).

*Lucy and The Little Red Horse*, and other stories by Gwendy Caroe (de la More Press, 5/-).

*The Holiday Train Goes to the Moon*, by P. Heaton (Baby Puffin, 9d.).

*The Little Black Calf*, by K. Foyle (Warne, 5/6).

*The Mousewife*, by Rumer Godden (Macmillan, 6/-).

*Christmas at Blackberry Farm*, by Jane Pilgrim, *Mr Nibble*, by Jane Pilgrim, and other *Blackberry Farm* books. (Brockhampton Press, 1/6 each).

*The Little Gipsy*, by R. K. Fry (Hutchinson, 3/6).

*Hamish* (the story of a Shetland Pony) by J. Cannan (Puffin, 2/-).

*Winnie the Pooh* and others in the same series, by A. A. Milne, (Methuen, 6/- each).

*Seven Times Once Upon a Time*, by M. Baker (Carwal, 3/6).

*Rama: A Little Boy of India*, by W. Hemmens (Carey Press, 1/-).

*Teddy Tells You*, (The Royal Society for the Prevention of Accidents, 10d.).

### History.

*Piers Plowman Junior Book II* (Philip, 3/-), stories and pictures of World History.

*Stories of Great People*, by K. Conyngham Greene (Oxford Press, 3/-).

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For pictures, see *A Nursery History of England*, by E. O'Neill (Nelson, 12/6), or, *The Foundations of History, Introductory Book*, by R. Wilson (Nelson, 4/-).

### Geography.

*Round the Globe: The Foundations of Geography*, Book I, by B. G. Hardingham (Nelson, 4/-).

*Seeing the World*, Bk. I, by J. H. Stenbridge (O.U.P., 3/9).

*World Map of the United Nations* (Philip, 5/-).

For Sundays, *Far Round the World*, Short Stories and Pictures, by Mary Entwistle (S.C.M., 5/-).

### Natural History.

*Creatures Great and Small*, by Aileen Henderson (Carwal, 2/6).

*Tales of the Wild Folk*, by Cicely M. Rutley (A series of small booklets, each one telling, in story form, the life-history of a wild creature, e.g., *Little Billy Bluetit*, *Oscar the Otter*, *Hal the Hedgehog* (Warne, 9d. each).

*In the Wilderness*, by Derek McCulloch (Wills and Hepworth, 2/6). *Wild Animals of the World*, and *Some Birds*.

*Winkie the Grey Squirrel*, by A. Pratten (O.U.P., 6/-).

*Zoo Days*, by H. Golding, Illustrations by Margaret Tarrant (Ward Lock, 14/-).

*Zoo Man Favourites*, by D. Seth-Smith (Littlebury, 12/6).

*Animals on the Farm*, *Puffin Picture Books* (2/-).

*Wild Flowers, Forest Trees, Garden Birds: How to know and find them*. Special Pocket Edition (Brockhampton Press, 2/-each).

*Chessington Animal Album*. Lovely big pictures. No letter-press (Philip & Tacey, 4/-).

Keep Flower, Bird and Insect lists (large sheets of paper on the walls of the schoolroom).

### Number.

*Beacon Number Books*, 1, 2 and 3, by C. M. Fleming (Ginn, 2/3 each). Drawings should be done outside the Number time. Teacher should read the sum.

*Teacher's Manual* to above (Ginn, 1/6).

*The Beacon Number Reader*. Stories, verses and things to do (to be read aloud) (Ginn, 2/8).

For Classes, *Number in the Nursery and Infant School*, by E. E. Kenwick (Kegan Paul, 8/6) for Games and Things to do.

*Number*, by Mrs. I. Stephens (P.N.E.U., 4d.).

### Picture Study (optional).

If the children are able to enjoy looking at and talking about the pictures of the artist set for the rest of the school (P.N.E.U., 4/-) they may do so (an article about each artist and the pictures is published in the *Parents' Review*); if not, let them become familiar with one or two good reproductions of masterpieces each term, if possible by the same artist, so that unconsciously they begin to associate one painter with his ideas and style. In any case all subjects should be illustrated by plenty of good pictures, actual



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photographs where they are applicable, and clear, simple and thoughtful illustrations in other cases; it is, however, better to have no picture at all than one which disturbs the image created in the mind of the child by a good story-teller.

### Painting.

*Art and the Child*, by Marion Richardson (U.L.P., 18/-) is recommended for reference; it can be borrowed from most Public or County Libraries.

The children's work should be large and bold and quickly executed in coloured crayons, chalks or tins of primary colours used with large paint brushes. Little children are apt to mix up all the colours in a paint box. Use any large sheet of paper (not always white); it is quite possible to cover newspaper with a colour wash for this purpose. If it can be arranged, allow the children to paint standing in front of a small easel or improvised support for a drawing board and to learn to walk away and look at their work from a little distance. Allow plenty of opportunity for purely imaginative work and for illustration; for instance, after hearing a story, a class of children can each paint a different incident: arrange these paintings in order and then ask them to talk about them—children are very good critics in such matters.

**Materials:** Coloured (a) crayons, (b) chalks (P.N.E.U., 1/- a box), brushes, tins of primary colours (P.N.E.U., 2/3 each). Painting books with pictures in bold outline and with no shading should be chosen for occasional occupations.

### Poetry, Songs and Music.

**Bible:** a few carefully chosen verses, *The Lord's Prayer*.

**Hymns:** *Songs of Praise for Little Children* (Oxford, 3/6). *My Own Picture Hymn Book* (S.C.M., 3/6). Choose seasonable hymns which they will hear in church.

**Verses:** *Magic Lanterns*, anthology compiled by M. C. Green (Bodley Head, 7/6).

*Silver Sand and Snow*, by Eleanor Farjeon (Joseph, 15/-).

*A Little Book of Old Rhymes* and *A Little Book of Rhymes New and Old*, illustrated by C. M. Barker (Blackie, 3/- each).

*We Come a Piping*, Book I, by R. Fyleman (Blackwell, 2/3).

*Very Young Verses*, by A. A. Milne (Methuen, 2/3).

*Acting Rhymes*, Bk I (Black, 1/3).

Traditional and other Songs, Singing Games, etc.: *Songtime*, by Percy Dearmer (Curwen, 10/6).

*Movement and Song, for the Fives to Sevens* ed. by J. Murray MacBain (Evans, 4/6).

*Twenty Singing Activities for the Tinies*, by N. Craig (Evans, 2/-).

*Birds and Beasts*, by Percy M. Young (E. J. Arnold, 2/6).

**Percussion band:** *The Percussion Band from A to Z*, by C. Bavin (Evans, 5/-).

Some children may begin to learn an instrument.

**Piano:** *Music Land*, by M. Evans, Book I (J. Williams, 3/6).

H.M.V. Educational Recording Catalogue (P.N.E.U. Office, 1/2). Useful for people who have no piano.

### Reading.

*New Word Building Box* (Philip and Tacey, 2/2).

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*The Beacon Readers*, (Ginn), *The Old Lob Approach: Picture Book* (1/9); *Reading Cards* (3/- each set); *At Old Lob's* (2/-); corresponding *Work Book* (6d.); *The Move* (2/5), *Work Book* (7d.); *Teacher's Handbook* (4/2). Supplementary Readers for *The Move*: *What Happened at Updown*, *A Visit to Updown* (2/9 each). For classes only, *Individual Cards, Stage C* (4/5 the set). Or, *The Primrose Path to Reading*, by W. Primrose (Smith, 3/9).

For extra reading: *Ring-o-Roses Series*, Nos. 1-48 (Cassell, 4d each).

See *Home Education*, pp. 214-222. Children vary greatly in the age at which they are ready for reading, and in their rate of progress. Enjoyment and good foundations are more important at this age than rapid advance. Some children may enjoy looking through *Children's Picture Dictionary*, by Lavinia Derwent (Collins, 15/-).

### Physical Exercise.

This should be largely free play and out of doors whenever possible. Home schoolroom pupils often enjoy the B.B.C. programme "Music and Movement." Also recommended are *The Playway to Rhythmics* (Paxton, 3/-). *One Hundred Games and Activities* (U.L.P., 1/9), and *Movement and Song for the Five to Sevens*, ed. by J. Murray MacBain (Evans, 4/6).

### Handwork.

Handwork should be simple and of three kinds: (a) quickly executed—a model finished in one or two lessons, (b) learning a skill, for example, sewing or knitting, (c) collective or (where there is a class) community work, for example, a model village or fleet of boats. Use inexpensive materials and throw away unworthy work. The following list of suggestions may prove useful, but many other equally suitable ideas will occur to teachers and parents.

**Cutting out and pasting:** use old catalogues, magazines, gummed coloured paper, etc., to make patterns, pictures and jig-saw puzzles. Scissors to be safe but *must cut easily*.

**Paper Tearing:** torn newspaper silhouettes of boats, aeroplanes, animals, etc.

**Candle Painting:** Make pattern using candle instead of pencil, and then cover with paint.

**Sewing:** Stitches on coarse canvas with big needles and thick coloured wool.

**Modelling:** Plasticine or some other good medium.

**Sand-tray** and shallow bowl or bath of water indoors, or sand-pit and small pool out-of-doors: this produces ingenuity in castle building, journeys and means of transport.

*The Matchbox Circus* (Hall, 1/6).

For general suggestions see: *101 Things for Little Folks to Do* (Batsford, 7/6), *The Junior Craft Book*, by G. Clark (Montgomery, 1/6).

**Box Holdall** for keeping each child's materials tidy (P.N.E.U., 1/-).



## BOOK SUPPLIES

All books, P.U.S. badge, colours, stationery, handicraft materials, school equipment, etc., may be obtained from the Book Trade Manager, P.N.E.U., 171, Victoria Street, London, S.W.1. (Office hours: 10.0 a.m. to 1.0 p.m., and 2.0 p.m. to 4.0 p.m., Monday to Friday inclusive). Cheques should be made payable to P.N.E.U. The P.U.S. badge and colours are copyright. Supplies of books and materials cannot be guaranteed, and prices are subject to change without notice; therefore it is most important that orders should be sent to the P.N.E.U. Office as early as possible. Books may be borrowed from Town and County Public Libraries. Members unable to get the books set should write to the Director at Ambleside for alternative suggestions.

## GENERAL NOTES

1. The programmes are for the use of members of the School only and must not be lent.
2. When children become six they should begin work on the Form 1B programme. For details of this, please write to The Director, Parents' Union School, Ambleside, Westmorland.
3. All letters about the working of the Parents' Union School and the use of the programmes should be sent to The Director, at Ambleside.

July, 1952.



# The Parents' Union School

For Members of the P.N.E.U. only.

(Address: THE DIRECTOR, THE PARENTS' UNION SCHOOL,  
AMBLESIDE).

Motto: "I am, I can, I ought, I will."

(He shall) "pray for the children to prosper in good life and  
good literature."—(DEAN COLET).

## PREPARATORY CLASS

(Age 5)

### Principles.

For Charlotte Mason's principles and methods particularly helpful for children of this age see: *Home Education* (P.N.E.U. 7/3); this book deals with the child's estate, brain activity, out-of-door life, habits (physical, moral and mental), the will, the conscience and the idea of God; *Parents and Children* (P.N.E.U. 5/-), which deals with the family, truth and the eternal child (these books are carefully indexed for reference purposes); *Masterly Inactivity* (P.N.E.U. 9d.), most important for children of all ages and *Concerning Children as Persons* (P.N.E.U. 6d.).

Also recommended for general guidance are *Children at Home and in School*, by E. Kitching (P.N.E.U. 6d) and *Children from Five to Six*, by R. M. Harrison (C.M.C.) (P.N.E.U. 6d.), which give a clear picture of schooltime in the preparatory stage and many practical suggestions; these should be read in conjunction with this programme.

### Other Books for Parents and Teachers.

*The Intelligent Parent's Manual*. A practical guide to the problems of childhood and adolescence, by F. Powdermaker, M.D., and Louise Ireland Grimes, (Heinemann 10/6). A doctor with much experience, and the mother of a large family, offer their combined and wise advice on matters concerning the physical, mental and emotional development of children. Help will be found for most of the problems, usual and unusual, that occur. There is a sensible chapter on sex knowledge. Some useful appendices.

*Some Parents' Questions Answered*, by Patricia Edge (Faber 4/6). Tells how many of the difficult questions children ask may be answered: birth, death, religion, fairies and Santa Claus are discussed. So too are habits such as thumbsucking, tantrums and other problems.



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*Education Through Experience in the Infant School Years*, by Edna Mellor (Blackwell, 12/6). Deals with the characteristics of the child from five to eight years, and the provision that should be made for the physical, intellectual, social, emotional and spiritual development of young children.

*The Nervous Child*, by H. C. Cameron, M.D., F.R.C.P. (Oxford Press, 12/6), a very valuable book dealing with nursery management and the common disorders of conduct, both of childhood and of later life.

*Defects of Speech, Their Nature and Their Cure*, by Ida C. Ward (Dent, 2/6).

*Stammering* by Kate Emil-Behnke (Williams and Norgate, 6/-).

*Some Minor Ailments of Childhood: Hints to Mothers*, by Dr. Beryl Twyman (Livingstone, 9d.).

*Child Health in Warm Climates*, by Dr. W. K. Blackie (Longmans, 7/6).

## METHOD

### Time Table.

Children of five still need plenty of quiet growing-time and as much out-of-door life as possible. Daily lessons should be regular but informal and the time-table regarded only as a flexible guide to a well-assorted arrangement of free play occupations, activities and quiet story times.

The periods on the time table must be spaced to allow time to move around, put things away and get them out, change position and so forth between periods, so that there shall be no pressure of hustle and no lack of opportunity for movement: concentrated attention should never be required of this class for more than **ten minutes** on reading, writing or number, or for more than **fifteen minutes** on stories.

With these considerations in mind the following plan is suggested: it offers a suitable variety of organised occupations for each morning.

**Monday.**—Bible, Reading, Painting, Number, Handwork, Writing, Geography.

**Tuesday.**—Tales, Number, Handwork, Writing, Singing Games, Reading, Nature Study.

**Wednesday.**—Poetry, Reading, Nature Study, Number, Handwork, Writing, History.

**Thursday.**—Bible, Number, Handwork, Writing, Singing Games, Reading, Tales.

**Friday.**—Tales, Reading, Picture Study, Number, Handwork, Writing, Nature Study.

There should also be activities in the afternoon such as physical exercises, outdoor nature observation, gardening, out-door geography, helping in the home, as well as more listening to stories. The arrangement of these must depend largely on weather and climate.

### Lessons.

The understanding of five-year-old children varies greatly; those who are already used to being read to will be able to cover the greater part of the syllabus during a year, others will only make a beginning and may need to be *told* the stories at first; in either case a foundation will have been laid for the more formal lessons required of a child of six. *No narration, as such, should be required*, though there will be many who will enjoy 'telling back,' and there could be plenty of talking about stories heard and careful attention to important proper names, which could be pointed out and repeated aloud beforehand, so that the story may be as uninterrupted as possible. *There should be no examinations or tests.*

At this age children usually have a fine dramatic sense and acting stories or setting tableaux to illustrate them is both enjoyable and valuable. Some have also considerable ability to learn by heart and this can be put to good use but *must not* be wasted in learning verse of a poor or transient quality.

### Log Book.

A daily Log Book must be kept, and be available for inspection by any educational authority entitled to inquire into the education of children of school age in the area over which it has control; for the same purpose, it is advisable to date the work in the pupil's exercise or loose-leaf books, so that they give evidence of progress made.

### Report.

A Report Form is sent with this programme to be completed and returned to the Director after not less than ten weeks' use of the programme. It will be returned with comments added. In the case of a class or of a home-schoolroom pupil using the programme for a whole year, a second report will be required. Both reports may be submitted at any time during the year, provided that each one represents not less than ten weeks' work. If the school year is divided into three terms it is advisable to send in reports at the end of any two of these terms.



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## SYLLABUS.

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For help in story-telling: *Told to Patrick*, Bible Bedtime Stories, by Rosalie Procter (Jenkins, 6/-).

*My Own Picture Prayer Book* (S.C.M., 3/6): a book to take to church.

**Pictures of Old and New Testament Stories.** A careful choice is necessary (see "Picture Study").

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*Biblical Teaching Pictures*, by E. A. Wood, (S.P.C.K., 1/3 each, or cards, 1½d. each).

*Old and New Testament Pictures* (Lutterworth, Press, 2d. each).

See also catalogues from Messrs. Nelson, Parkside Works, Edinburgh, and McDougall's Ed. Supply, 80-82, Gt. Junction Rd., Edinburgh.

**Prayers.** *Good and Gay* (S.P.C.K., 2/6). *All Our Friends*: a World Picture Book of Prayers, by P. L. Garlick (C.M.S., 4/6).

For Schools: *Prayers for Children*, by B. W. Holloway (U.L.P., 3/6).

## Writing.

*Writing and Writing Patterns* by Marion Richardson (U.L.P. Bk. I, 1/5). Booklets, for classes (7d. each).

Some children may reach Book II, but plenty of careful practice in the early stages is more valuable than rapid uncertain progress. Children should be taught to trace as well as to copy, this affords excellent practice in hand control and correct holding of the writing implement which must be comfortable to hold—not too small. In order to show the purpose of handwriting, take every opportunity of putting it to practical use: a child should, for instance, name every picture he draws, even though, in the early stages, this will only mean writing over very faint letters put there by teacher—this habit also helps towards reading and spelling.

*Implements recommended*: Thick soft black pencil for tracing, crayons or thick coloured pencils for practice.

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## Tales.

Fairy Stories, legends, animal stories.

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*The Blue Fairy Book*, compiled by Andrew Lang (Longmans, 10/6).

*The Little Black Hen*, an Irish Fairy Story, by Eileen O'Faolain (O.U.P., 6/-).

*Rusty Fox goes to the Banquet*, by Margaret Ross (Museum Press, 4/6).

*The Grey Rabbit Books*, by Alison Uttley (Collins 3/6 each).

*Loopy*, an Aeroplane, by Hardie Gramatky (Dent, 6/-).

*The Little Boy and his House*, by S. Bone and M. Adshead (Dent, 8/6).

*Lucy and The Little Red Horse*, and other stories by Gwendy Caroe (de la More Press, 7/6).

*Towelina*. A Doll you can make yourself (Foulsham, 2/6).

*A Little Silk Apron*, *The Mole's House Warming*, *The Flickerdick*, by Dorothy Richards (Wills and Hepworth, 2/6 each).

*The Story of Timothy Twitter*, and *The Story of Mr. Prettimouse*, by M. Alleyne (Warne, 3/6 each).

*Winnie the Pooh* and others in the same series, by A. A. Milne, (Methuen, 5/- each).

*Seven Times Once Upon a Time*, by M. Baker (Carwal, 3/6).

*Sunshine Tales for Rainy Days*, by E. Clark (U.L.P., 6/-).

*Rama: A Little Boy of India*, by W. Hemmens (Carey Press, 2/6).

*Teddy Tells You*. (The Royal Society for the Prevention of Accidents, 1/-).

## History.

*Piers Plowman Junior Book II* (Philip, 3/-), stories and pictures of World History.

*Stories of Great People*, by K. Conyngham Greene (Oxford Press, 2/6).

For pictures, see *A Nursery History of England*, by E. O'Neill (Nelson, 12/6), or, *The Foundations of History, Introductory Book*, by R. Wilson (Nelson, 3/3).

## Geography.

*Round the Globe*. The Foundations of Geography, Book I, by B. G. Hardingham (Nelson, 2/8).

*World Map of the United Nations* (Philip, 5/-).

For Sundays, *Far Round the World*, Short Stories and Pictures, by Mary Entwistle (S.C.M., 5/-).



### Natural History.

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*Tales of the Wild Folk*, by Cicely M. Rutley (A series of small booklets, each one telling, in story form, the life-history of a wild creature, e.g., *Wunda the Wood-Ant*, *Kingfisher Blue*, *Minky the Mole*, (Warne, 9d. each).

*In the Wilderness*, by Derek McCulloch (Wills and Hepworth, 2/6). Wild Animals of the World, and Some Birds.

*Winkie the Grey Squirrel*, by A. Pratten (O.U.P., 6/-).

*Zoo Man Favourites*, by D. Seth-Smith (Littlebury, 12/6).

*Puffin Picture Books*, *Wild Flowers*, *Zoo Birds*, *Zoo Animals*, *Animals of Australia*, *British Trees* (2/- each).

Keep Flower, Bird and Insect lists (large sheets of paper on the walls of the schoolroom).

### Number.

*Beacon Number Books*, 1, 2 and 3, by C. M. Fleming (Ginn, 2/3 each).

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*The Beacon Number Reader*. Stories, verses and things to do (to be read aloud) (Ginn, 2/8).

For Classes, *Number in the Nursery and Infant School*, by E. E. Kenwick (Kegan Paul, 8/6) for Games and Things to do.

*Number*, by Mrs. I. Stephens (P.N.E.U., 4d.).

### Picture Study (optional).

If the children are able to enjoy looking at and talking about the pictures of the artist set for the rest of the school (P.N.E.U., 4/-) they may do so (an article about each artist and the pictures is published in the *Parents' Review*); if not, let them become familiar with one or two good reproductions of masterpieces each term, if possible by the same artist, so that unconsciously they begin to associate one painter with his ideas and style. In any case all subjects should be illustrated by plenty of good pictures, actual photographs where they are applicable, and clear, simple and thoughtful illustrations in other cases; it is, however, better to have no picture at all than one which disturbs the image created in the mind of the child by a good story-teller.

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**Materials:** Coloured (a) crayons, (b) chalks (P.N.E.U., 1/- a box), brushes, tins of primary colours (P.N.E.U., 2/3 each). Painting books with pictures in bold outline and with no shading should be chosen for occasional occupations.

### Poetry, Songs and Music.

**Bible:** a few carefully chosen verses, The Lord's Prayer.

**Hymns:** *Songs of Praise for Little Children* (Oxford, 3/6).

*My Own Picture Hymn Book* (S.C.M., 3/6). Choose seasonable hymns which they will hear in church.

**Verses:** *Magic Lanterns*, anthology compiled by M. C. Green (Bodley Head, 7/6).

*A Child's Garden of Verses*, by Robert Louis Stevenson (Oxford 3/-).

*We Come a Piping*, Book I, by R. Fyleman (Blackwell, 1/6).

*Very Young Verses*, by A. A. Milne (Methuen, 2/-).

*Acting Rhymes*, Bk I (Black, 1/3).

**Traditional Songs:** Singing Games, etc., *Songtime*, by Percy Dearmer (Curwen, 8/6).

**Songs and Music:** *Movement and Song for the Fives to Sevens*, ed. by J. Murray MacBain (Evans, 4/6).

*Birds and Beasts*, by Percy M. Young (E. J. Arnold, 2/6).

**Percussion band:** *The Percussion Band, from A to Z*, by C. Bavin (Evans, 5/-).

Some children may begin to learn an instrument.

**Piano:** *Music Land*, by M. Evans, Book I (J. Williams, 3/6).

### Reading.

*New Word Building Box* (Philip and Tacey, 1/10).

*The Beacon Readers*, (Ginn), *The Old Lob Approach: Picture Book* (1/3); *Reading Cards* (3/5 each set); *At Old Lob's* (1/6); corresponding *Work Book* (6d.); *The Move* (1/6), *Work Book* (7d.); *Teacher's Handbook* (4/-). For classes only, *Individual Cards*, *Stage C* (4/5 the set); or, *The Primrose Path to Reading*, by W. Primrose (Smith, 3/9).

See *Home Education*, pp. 214-222. Children vary greatly in the age at which they are ready for reading, and in their rate of progress. Enjoyment and good foundations are more important at this age than rapid advance.



### Physical Exercise.

This should be largely free play and out of doors whenever possible. Home schoolroom pupils often enjoy the B.B.C. programme "Music and Movement." Also recommended are *The Playway to Rhythmics* (Paxton, 2/6) *One Hundred Games and Activities* (U.L.P., 1/9), and *Movement and Song for the Five to Sevens*, ed. by J. Murray MacBain (Evans, 4/6).

### Handwork.

Handwork should be simple and of three kinds: (a) quickly executed—a model finished in one or two lessons, (b) learning a skill, for example, sewing or knitting, (c) collective or (where there is a class) community work, for example, a model village or fleet of boats. Use inexpensive materials and throw away unworthy work. The following list of suggestions may prove useful, but many other equally suitable ideas will occur to teachers and parents.

*Cutting out and pasting*: use old catalogues, magazines, gummed coloured paper, etc., to make patterns, pictures and jig-saw puzzles. Scissors to be safe but *must cut easily*.

*Paper Tearing*: torn newspaper silhouettes of boats, aeroplanes, animals, etc.

*Modelling*: Plasticine or some other good medium.

*Sand-tray* and shallow bowl or bath of water indoors, or sand-pit and small pool out-of-doors: this produces ingenuity in castle building, journeys and means of transport.

*The Matchbox Railway* (Hall, 1/6).

For general suggestions see: *101 Things for Little Folks to Do* (Batsford, 7/6).

*Box Holdall* for keeping each child's materials tidy (P.N.E.U., 1/-).

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Preparatory Programme 3.

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# The Parents' Union School

For Members of the P.N.E.U. only

(Address: THE DIRECTOR, THE PARENTS' UNION SCHOOL,  
AMBLESIDE)

Motto: "I am, I can, I ought, I will."

(He shall) "pray for the children to prosper in good life and  
good literature."—(DEAN COLET)

PREPARATORY CLASS

(Age 5)

## Principles.

For Charlotte Mason's principles and methods particularly helpful for children of this age see: *Home Education* (P.N.E.U., 7/6); this book deals with the child's estate, brain activity, out-of-door life, habits (physical, moral and mental), the will, the conscience and the idea of God; *Parents and Children* (P.N.E.U., 5/-), which deals with the family, truth and the eternal child (these books are carefully indexed for reference purposes); *Masterly Inactivity* (P.N.E.U., 9d.), most important for children of all ages, and *Concerning Children as Persons* (P.N.E.U., 6d.).

Also recommended for general guidance are *Children at Home and in the Parents' Union School*, by E. Kitching (P.N.E.U., 1/-) and *Children from Five to Six*, by R. M. Harrison (C.M.C.) (P.N.E.U., 6d.), which give a clear picture of schooltime in the preparatory stage and many practical suggestions; these should be read in conjunction with this programme.

## Other Books for Parents and Teachers.

*The Intelligent Parent's Manual*. A practical guide to the problems of childhood and adolescence, by F. Powdermaker, M.D. and Louise Ireland Grimes (Penguin, 2/6). A doctor with much experience, and the mother of a large family, offer their combined and wise advice on matters concerning the physical, mental and emotional development of children. Help will be found for most of the problems, usual and unusual, that occur. There is a sensible chapter on sex knowledge. Some useful appendices.

*Some Parents' Questions Answered*, by Patricia Edge (Faber, 4/6). Tells how many of the difficult questions children ask may be answered: birth, death, religion, fairies and Santa Claus are discussed. So too are habits such as thumbsucking, tantrums and other problems.

*Education Through Experience in the Infant School Years*, by Edna Mellor (Blackwell, 12/6). Deals with the characteristics of the child from five to eight years, and the provision that should be made for the physical, intellectual, social, emotional and spiritual development of young children.



i9p2emc112

*The Nervous Child*, by H. C. Cameron, M.D., F.R.C.P. (Oxford Press, 12/6). A very valuable book dealing with nursery management and the common disorders of conduct, both of childhood and of later life.

*The History of a P.U.S. Schoolroom*, by Mrs. W. J. Brown (P.N.E.U., 6d.).

*Defects of Speech, Their Nature and Their Cure*, by Ida C. Ward (Dent, 2/9).

*Stammering*, by Kate Emil-Behnke (Williams and Norgate, 6/-).

*Some Minor Ailments of Childhood: Hints to Mothers*, by Dr. Beryl Twyman (Livingstone, 9d.).

*Child Health in Warm Climates*, by Dr. W. K. Blackie (Longmans, 7/6).

*Hints to Mothers Travelling with Children by Land, Sea and Air*, by the Hon. Mrs. Bernard James (P.N.E.U., 1/-).

## METHOD

### Time Table.

Children of five still need plenty of quiet growing-time and as much out-of-door life as possible. Daily lessons should be regular but informal and the time-table regarded only as a flexible guide to a well-assorted arrangement of free play occupations, activities and quiet story times.

The periods on the time table must be spaced to allow time to move around, put things away and get them out, change position and so forth between periods, so that there shall be no pressure of hustle and no lack of opportunity for movement: concentrated attention should never be required of this class for more than **ten minutes** on reading, writing or number, or for more than **fifteen minutes** on stories, and a period of free play must be included.

With these considerations in mind the following plan is suggested: it offers a suitable variety of organised occupations for each morning.

**Monday.**—Bible, Reading, Painting, Number, Handwork, Geography, Writing.

**Tuesday.**—Tales, Number, Handwork, Reading, Singing Games, Writing, Nature Study.

**Wednesday.**—Poetry, Reading, Nature Study, Number, Handwork, History, Writing.

**Thursday.**—Bible, Number, Handwork, Reading, Singing Games, Writing, Tales.

**Friday.**—Tales, Reading, Picture Study, Number, Handwork, Nature Study, Writing.

There should also be activities in the afternoon such as physical exercises, outdoor nature observation, gardening, out-door geography, as well as more listening to stories. The arrangement of these must depend largely on weather and climate. Children should be allowed to help in the house and in the care of animals.

i9p3emc112

### Lessons.

The understanding of five-year-old children varies greatly; those who are already used to being read to will be able to cover the greater part of the syllabus during a year, others will only make a beginning and may need to be *told* the stories at first; in either case a foundation will have been laid for the more formal lessons required of a child of six. *No narration, as such, should be required*, though there will be many who will enjoy 'telling back,' and there could be plenty of talking about stories heard and careful attention to important proper names, which could be pointed out and repeated aloud beforehand, so that the story may be as uninterrupted as possible. *There should be no examinations or tests.*

At this age children usually have a fine dramatic sense and acting stories or setting tableaux to illustrate them is both enjoyable and valuable. Some have also considerable ability to learn by heart and this can be put to good use but *must not* be wasted in learning verse of a poor or transient quality.

### Log Book.

A daily Log Book must be kept, and be available for inspection by any educational authority entitled to inquire into the education of children of school age in the area over which it has control: for the same purpose, it is advisable to date the work in the pupil's exercise or loose-leaf books, so that they give evidence of progress made.

### Report.

A Report Form is sent with this programme to be completed and returned to the Director after not less than ten weeks' use of the programme. It will be returned with comments added. In the case of a class or of a home-schoolroom pupil using the programme for a whole year, a second report will be required. Both reports may be submitted at any time during the year, provided that each one represents not less than ten weeks' work. If the school year is divided into three terms it is advisable to send in reports at the end of any two of these terms.

## SYLLABUS

Occupations and story books are grouped under subject headings and a suitable selection should be made to include something from each group.

**Stories from the Bible.** *The Little Children's Bible* (Cambridge Press, 2/-), includes a suitable selection, (Authorised Version text).

To read aloud: *Stories Jesus Heard, Other Stories Jesus Heard*, and *Stories of Favourite Saints*, by B. Krall (Carwal Publications, 3/6 each), and others in the same series. *The Loveliest Friend*, by J. M. Macdougall Ferguson (Carwal, 2/6). *The Most Beautiful Story of All*, by M. Entwistle (R.E.P., 5/6).

For help in story-telling: *The Four Gospels*, by E. V. Rieu (Penguin Classics, 2/6, a modern translation).



19p4cmcl12

**Pictures of Old and New Testament Stories.** A careful choice is necessary (see "Picture Study").

*The Life of Jesus of Nazareth*, in the Gospel words with 90 illustrations, by W. Hole (Eyre & Spottiswoode, 30/-).

*Biblical Teaching Pictures*, by E. A. Wood, (S.P.C.K., 1/3 each, or cards, 2d. each, or in booklets, 10d. and 1/- each).

*Old and New Testament Pictures* (Lutterworth Press, 1½d. each).

See also catalogues from Messrs. Nelson, Parkside Works, Edinburgh, and McDougall's Ed. Supply, 80-82, Gt. Junction Rd., Edinburgh.

**Prayers.** *Good and Gay* (S.P.C.K., 4/-). *All Our Friends: a World Picture Book of Prayers*, by P. L. Garlick (C.M.S., 5/-).

*My Own Picture Prayer Book* (S.C.M. 3/6): a book to take to church.

For Schools: *Prayers for Children*, by B. W. Holloway (U.L.P., 3/6).

### Writing.

*Writing and Writing Patterns* by Marion Richardson (U.L.P. Bk. I, 1/5). Booklets A and B for classes (7d. each). Teacher's Book (3/-).

Some children may reach Book II, but plenty of careful practice in the early stages is more valuable than rapid uncertain progress. Children should be taught to trace as well as to copy; this affords excellent practice in hand control and correct holding of the writing implement which must be comfortable to hold—not too small. In order to show the purpose of handwriting, take every opportunity of putting it to practical use: a child should, for instance, name every picture he draws, even though, in the early stages, this will only mean writing over very faint letters put there by teacher—this habit also helps towards reading and spelling.

*Implements recommended:* Thick soft black pencil for tracing, crayons or thick coloured pencils for practice. "Black Prince" pencils (P.N.E.U., 6d. each).

### Tales.

Fairy Stories, legends, animal stories.

*English Fairy Tales*, collected by J. Jacobs (Muller, 9/6).

*The Little Black Hen*, an Irish Fairy Story, by E. O'Faolain (O.U.P., 7/6).

*The Grey Rabbit Books*, by Alison Uttley (Heinemann, 3/6 each).

*Lucy and the Little Red Horse*, and other stories by Gwendy Caroe (de la More Press, 5/-).

*The Little Black Calf*, by K. Foyle (Warne, 5/6).

*Christmas at Blackberry Farm*, by Jane Pilgrim, *Mr. Nibble* and other *Blackberry Farm* books (Brockhampton Press, 1/9 each).

*The Little Gipsy*, by R. K. Fry (Hutchinson, 2/-).

*Hamish* (the story of a Shetland Pony), by J. Cannan (Puffin, 2/-).

*Nine Starlight Tales*, by Alison Uttley (Faber and Faber, 6/6).

*Sunshine Tales for Rainy Days*, by E. Clark (U.L.P., 6/6).

*Loopy*, an Aeroplane, by Hardie Gramatky (Dent, 6/-).

19p5cmcl12

*Ebenezer, the Big Balloon*, by D. Ross (Faber and Faber, 8/6).  
*The Great Can*, by P. Clarke (Faber and Faber, 6/6).  
*The Greymouse Family*, by N. M. Leonard (Bodley Head, 8/6).  
*The Fairy Caravan*, by Beatrix Potter (Warne, 10/6).  
*Abwa and Her Picture* (Africa), by Nancy Martin (E.H.P., 2/6).  
*Teddy Tells You* (The Royal Society for the Prevention of Accidents, 10d.).

### History.

*Days before History*, by E. G. Hume (Blackie, 4/9). A picture history book from the Early Cavemen to the Early Iron Age.

*Piers Plowman Junior Book II* (Philip, 3/-), stories and pictures of World History.

*Stories of Great People, Stories of Great Deeds*, by K. Conyngham Greene (Oxford Press, 3/- each), Letterpress. For illustrations, see *A Nursery History of England*, by E. O'Neill (Nelson, 12/6), or, *The Foundations of History, Introductory Book*, by R. Wilson (Nelson, 4/-).

### Geography.

*The Foundations of Geography*, Book I, *Round the Globe*, Book II, *Over Land and Sea*, by B. G. Hardingham (4/6 each).

*Seeing the World*, Bk. I, by J. H. Stenbridge (O.U.P., 3/9).

*World Map of the United Nations* (Philip, 5/-).

For Sundays, *Far Round the World*, Short Stories and Pictures, by Mary Entwistle (S.C.M., 5/-).

### Natural History.

*Creatures Great and Small*, by Aileen Henderson (Carwal, 2/6).

*Tales of the Wild Folk*, by Cicely M. Rutley. A series of small booklets, each one telling, in story form, the life-history of a wild creature, e.g., *Wee One the Wren*, *David the Dragonfly*, *Brook the Badger*, (Warne, 9d. each).

*Mother Nature's Wild Animals, Mother Nature's Babies, Mother Nature's Water Creatures*, by J. Lucas (Warne, 3/- each). One of these might be taken each term.

*In the Wilderness*, by Derek McCulloch (Wills and Hepworth, 2/6). *Wild Animals of the World*, and *Some Birds*.

*Winkie the Grey Squirrel*, by A. Pratten (O.U.P., 6/-).

*Zoo Days*, by H. Golding, illustrations by Margaret Tarrant (Ward Lock, 14/-).

*Zoo Man Favourites*, by D. Seth-Smith (Littlebury, 12/6).

*Animals on the Farm* (Puffin Picture Book 2/-).

*Wild Flowers, Forest Trees, Garden Birds*: How to know and find them. Special Pocket Edition (Brockhampton Press, 1/- each).

*British Birds and their Nests*, by B. Vesey-Fitzgerald (Wills and Hepworth, 2/6). Excellent illustrations.

*Pond Life* (Puffin Picture Book, 2/6).

*Chessington Animal Album*. Lovely big pictures. No letterpress (Philip & Tacey, 4/-).



29p6cmcl/2

Keep (a) Flower, Bird and Insect lists (large sheets of paper on the walls of the schoolroom).

(b) A Nature Note Book, with notes dictated by the children which can be read back to them, and children's brushwork drawings (only good ones) pasted in. Some children produce very good likenesses of quite difficult things before they can write and should be encouraged to try.

#### Number.

*Beacon Number Books*, 1, 2 and 3 by C. M. Fleming (Ginn, 2/10 each).

*Teacher's Manual* to above (Ginn, 1/6), optional.

Children who can already count should begin on the *Second Book*. Those who are naturally quick at Number should not spend time on the drawings; they are helpful to the slower child, but should be done outside the Number time.

*Number*, by Mrs. I. Stephens (P.N.E.U., 1/-).

For games and things to do, where two or more children work together, *The Beacon Number Reader* (Ginn, 2/8).

#### Picture Study (optional).

If the children are able to enjoy looking at and talking about the pictures of the artist set for the rest of the school (P.N.E.U., 4/6) they may do so (an article about each artist and the pictures is published in the *Parents' Review*); if not, let them become familiar with one or two good reproductions of masterpieces each term, if possible by the same artist, so that unconsciously they begin to associate one painter with his ideas and style. In any case all subjects should be illustrated by plenty of good pictures, actual photographs where they are applicable, and clear, simple and thoughtful illustrations in other cases; it is, however, better to have no picture at all than one which disturbs the image created in the mind of the child by a good story-teller.

#### Painting.

For reference: *Art and the Child*, by Marion Richardson (U.L.P., 18/-), can be borrowed from most Public or County Libraries. See also *The Teaching of Art*, by L. de C-Bucher (Blackie, 25/-).

The children's work should be large and bold and quickly executed in coloured crayons, or primary colours (in tins) used with large paint brushes. Little children are apt to mix up all the colours in a paint box. Use any large sheet of paper (not always white); it is quite possible to cover newspaper with a colour wash for this purpose. If it can be arranged, allow the children to paint standing in front of a small easel or improvised support for a drawing board and to learn to walk away and look at their work from a little distance. Allow plenty of opportunity for purely imaginative work and for illustration; for instance, after hearing a story, a class of children can each paint a different incident: arrange these paintings in order and then ask them to talk about them—children are very good critics in such matters.

*Materials*: (a) crayons, (b) pastels, (c) coloured pencils, brushes tins of primary colours (P.N.E.U., 1/8 each colour). Painting books with pictures in bold outline and with no shading should be chosen for occasional occupations.

#### Poetry, Songs and Music.

29p7cmcl/2

Bible: a few carefully chosen verses, The Lord's Prayer.  
Hymns: *Songs of Praise for Little Children* (Oxford, 3/6).  
*My Own Picture Hymn Book* (S.C.M., 3/6). Choose seasonable hymns which they will hear in church.

Verses: *Magic Lanterns*, anthology compiled by M. C. Green (Bodley Head, 7/6).

*Silver Sand and Snow*, by Eleanor Farjeon (Joseph, 15/-).

*A Little Book of Old Rhymes* and *A Little Book of Rhymes New and Old*, illustrated by C. M. Barker (Blackie, 3/- each).

*Mother Goose*, edited by E. R. Boyce (Macmillan, 4/-).

*Very Young Verses*, by A. A. Milne (Methuen, 2/3).

*Acting Rhymes*, Bk I (Black, 1/3).

Traditional and other Songs, Singing Games, etc.: *Songtime*, by Percy Dearmer (Curwen, 10/6).

*Movement and Song for the Fives to Sevens* ed. by J. Murray MacBain (Evans, 4/6).

*Twenty Singing Activities for the Tinies*, by N. Craig (Evans, 2/-).

*Birds and Beasts*, by Percy M. Young (E. J. Arnold, 2/6).

Percussion band: *The Percussion Band from A to Z*, by C. Bavin (Evans, 5/-).

*Guide to the Teaching of Class Music* for the under-eights, by Winifred Houghton (Augener, 5/-). To prepare children for listening with appreciation and enjoyment to good music. Particularly helpful for teachers who can only play a little.

Some children may begin to learn an instrument.

Piano: *Music Land*, by M. Evans, Book I (J. Williams, 3/6).

H.M.V. Educational Recording Catalogue (P.N.E.U. Office, 1/2). Useful for people who have no piano.

Some suggestions from H.M.V. Records. (1) More Traditional Nursery Rhymes, H.M.V. B.10069, B.10070. (2) Music for Movement played by Jacques Orchestra, Record No. B.10125, 10126. Pamphlet describing records in detail suggests ways in which children might move to them.

#### Reading.

*New Word Building Box* (Philip and Tacey, 2/2).

*The Beacon Readers* (Ginn):

*The Old Lob Approach: Picture Book* (1/9); *Old Lob Reading Cards* (6/10 complete, optional).

*At Old Lob's* (2/-), corresponding *Work Book* (6d.).

*The Move* (2/5), corresponding *Work Book* (7d.).

Supplementary Readers to *The Move*:

*A Visit to Updown*, by C. C. Falconer (2/9).

*What Happened at Updown*, by C. C. Falconer (2/9).

*Teacher's Handbook for Old Lob Approach* (4/6).

For classes only: *Individual Cards Stage C* (4/5 the set)

*Big Book of Old Lob Pictures* (5/-).

Or, *The Primrose Path to Reading*, by W. Primrose (Smith, 3/9).

Recommended for extra reading:

*Ring-o'-Roses Series*, Nos. 1-48 (Cassell, 6d. each). (Each book contains a complete story, e.g. *Six Wee Crabs*, *The Red Elf*, *The Duck Girl*, *The Queer Little Elves*, *The Band*).

See *Home Education*, pp. 214-222. Children vary greatly in the age at which they are ready for reading, and in their rate of progress. Enjoyment and good foundations are more important at this age than rapid advance. Some children may enjoy looking through *Children's Picture Dictionary*, by Lavinia Derwent (Collins, 15/-).

*ABC and All That*, by G. M. Rees (Hale, 7/6). Alphabet and rhymes and first introduction to numbers, coins, time, etc.



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*Paper Tearing*: torn newspaper silhouettes of boats, aeroplanes, animals, etc.

*Candle Painting*: Make pattern using candle instead of pencil, and then cover with paint.

*Sewing*: Stitches on coarse canvas with big needle and candlewick cotton, various colours, 1/3 a skein. Does not fray.

*A.L. Coloured Sewing Cards* (E. J. Arnold, 1/6).

Rather harder: *Painting and Embroidery Quality Cards* "Inmates of the Zoo" and other series (E. J. Arnold, 1/6).

*Modelling*: Plasticine or some other good medium.

*Sand-tray* and shallow bowl or bath of water indoors, or sand-pit and small pool out-of-doors: this produces ingenuity in castle building, journeys and means of transport.

*The Matchbox Circus* (Hall, 1/6). *The Matchbox Railway* (Hall, 1/6).

For general suggestions see: *101 Things for Little Folks to Do* (Batsford, 7/6), *Toy Making for Children*, (Crowther, 1/6).

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